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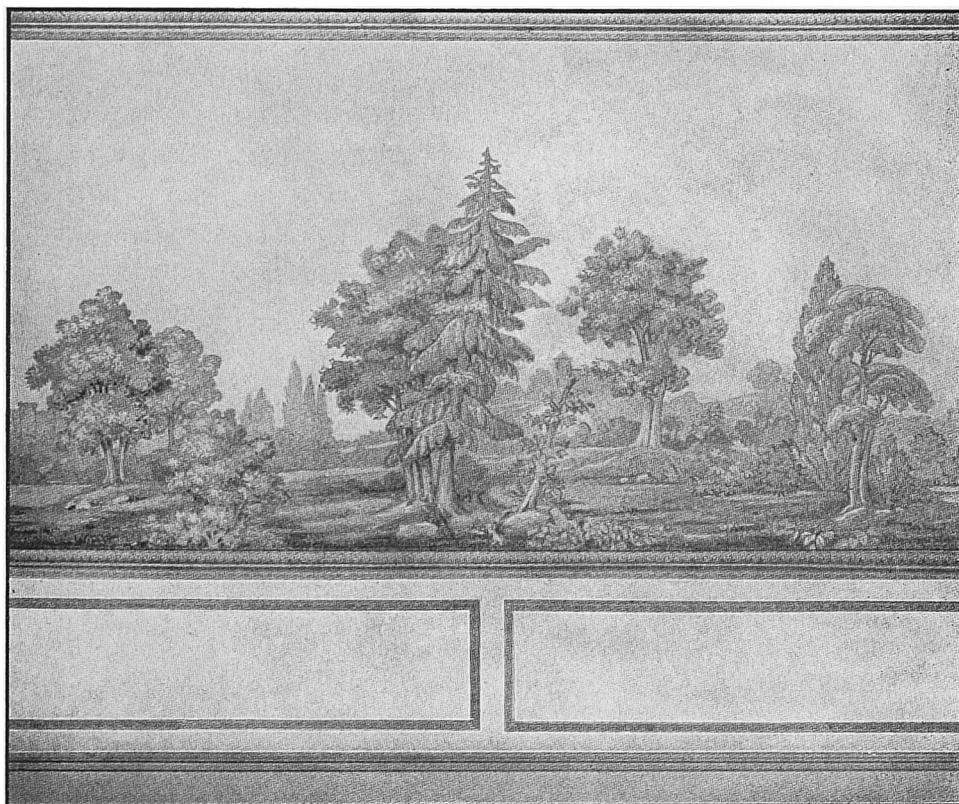
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"Arcadia,"  
Scenic  
Paper



In Shades  
of Gray  
and Sepia

*Courtesy of The Robert Graves Company*

## EARLY FALL FURNISHINGS

BY VIRGINIA ROBIE

**A**N element of chance enters into all interior furnishings this season. Possibly the attractive drapery displayed in the shop window can not be duplicated within seven months, while the counterpart of the rug brought forth for our inspection may be waiting exportation on some forgotten wharf in the Near East. With such uncertainties regarding foreign articles it is interesting to turn to American productions and study conditions from a new angle.

Several large manufacturers of wall-papers in this country are importers of French and English makes, and it is possible to compare the now scarce imported designs with domestic patterns just off the press. It is gratifying to find so many charming things among the latter and note how steady has been the improvement in composition and color. Particularly in landscape designs and bold scenic effects are American designers making rapid strides.

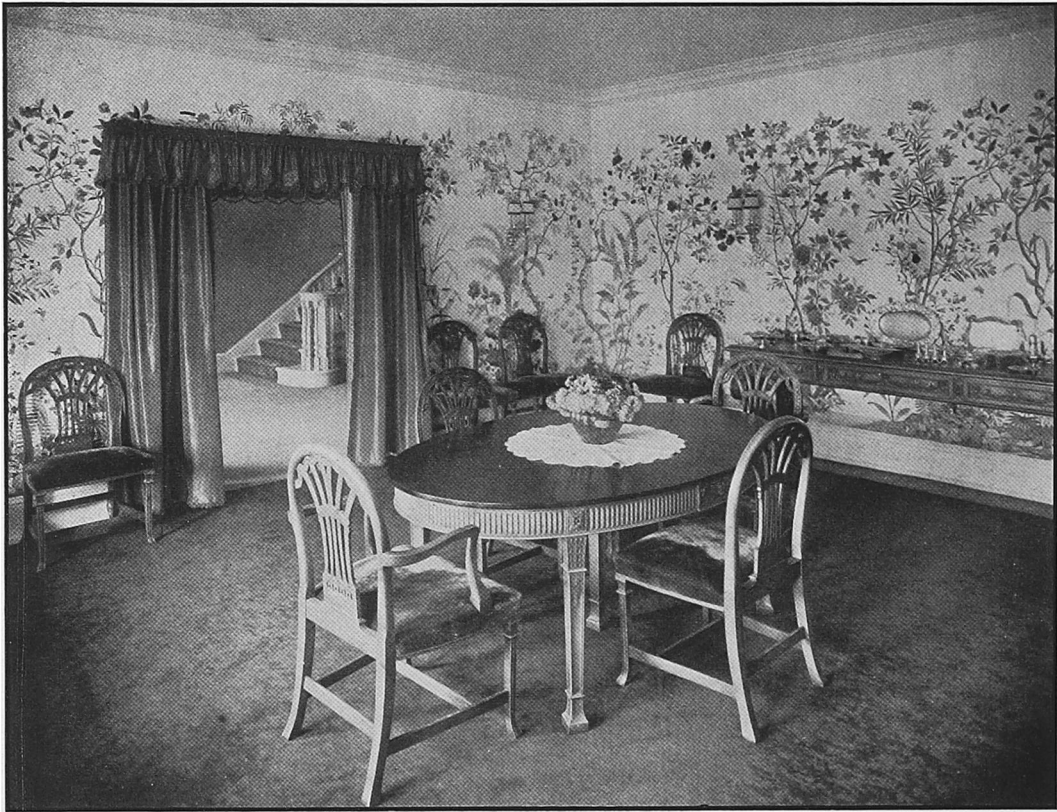
France has had so much to offer in this line in the past that competition has never been very active on this side of the Atlantic. The two great firms of Zuber, and Defosse and Karth provided us with wonderful designs over a long period of years and have been responsible for many beautiful interiors.

The Paris house of Defosse and Karth, established before the French Revolution, has had an unbroken record of achievement. Many old houses in New England and the South contain wall-papers made by this firm in the early part of the nineteenth century. The Cupid and Psyche series, made for Napoleon after cartoons by David, is one

of the most famous. Hardly less so is "Old Paris," "Scenes on the Seine," "Gardens of Versailles," etc. Several of these fine old designs have been reprinted from the original blocks, notably the Cupid and Psyche set which, until the outbreak of the War, could be purchased in this country. A few years ago when the Chinese-Chippendale style came back after nearly a century of oblivion the master designer revived the delightful "Pagoda" design dating back to the time of Louis XV. To-day the Paris factory is almost deserted. Men too old to aid their country in active service guard the building hoping for happier days.

Many people are familiar with Zuber's designs without always knowing the source of supply. His work is decorative rather than pictorial, although often on big landscape lines. As with most French wall-papers of this class, several sections are necessary in order to complete the composition.

In the illustration of the dining-room, furnished by Miss Swords, a characteristic Zuber paper is shown. Flowering shrubs and slender trees form a delightful background for the furniture, rugs and hangings. Here is seen a pleasing balance between plain and figured surfaces and a most agreeable color harmony. Sometimes in the work of this gifted Frenchman, mountains and distant clouds are used to give an effect of space. For halls and narrow rooms his space-suggesting schemes are most fitting. Unconsciously the eye travels beyond the immediate foreground, always clearly defined, to the far away misty distance, and the impression gained is one of space, light and air. Such highly decorative walls make neces-



WHERE THE HIGHLY DECORATIVE WALL HAS BEEN SKILFULLY HANDLED  
A ZUBER PAPER USED IN CONNECTION WITH PLAIN HANGINGS AND A PLAIN RUG

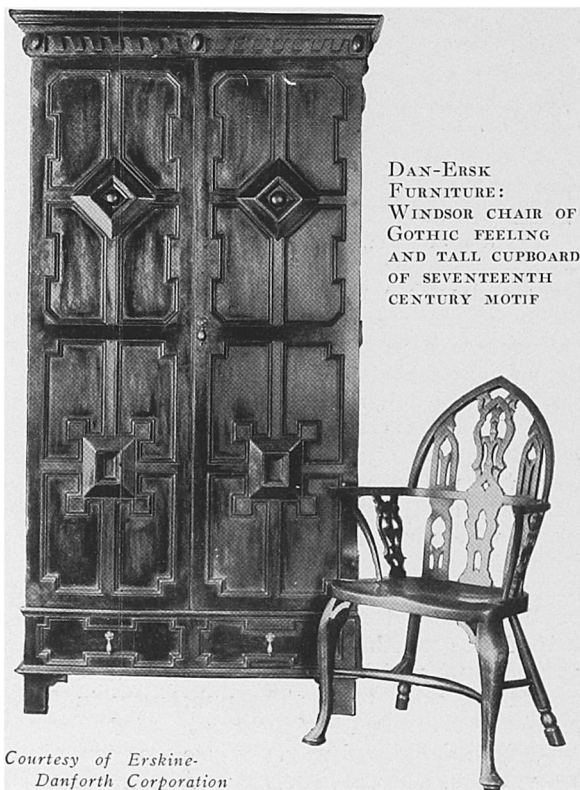
sary a reserved scheme of furnishing. Pictures, naturally, are out of place, while the best results are secured by the use of plain, or very small figured fabrics.

At present Zuber's workshop is used for a Red

Cross station and the papers are promised conditionally, which means far in the future.

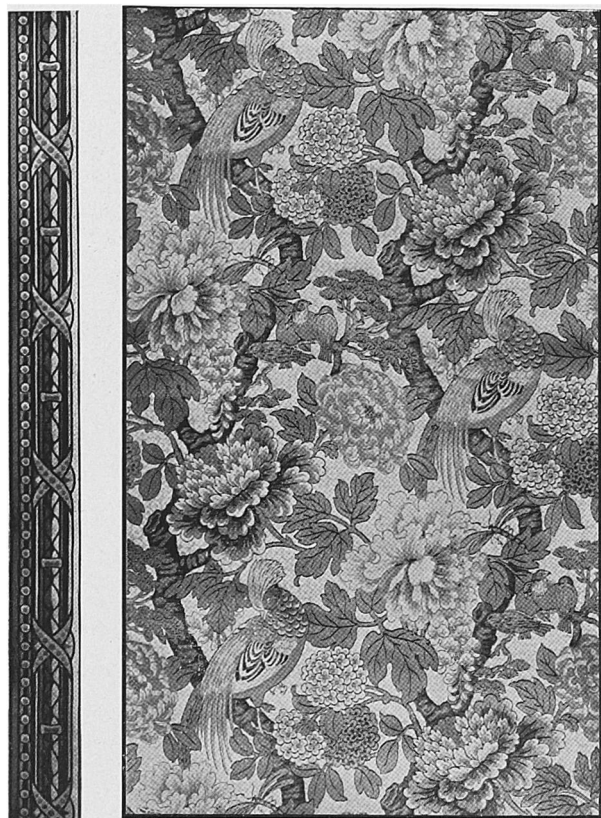
Therefore America's output has decided claims on our attention, and it seems entirely fair to continue the interest after the French and English wheels of industry begin to hum once more.

A fine big landscape composition, the "Arcadia," printed in warm gray and sepia, commands notice. Used in panels or placed above a high wainscot it would go far toward furnishing a stately hall or a spacious drawing-room. Mulberry, deep old rose, Gobelin blue or flame color suggest themselves with this beautiful neutral rendering. In gray also, but of different type, is a new wall-paper in which birds of tropical origin perch on flower-laden boughs. A narrow border accompanies this pattern which may be used around the cornice as a heading, or to outline a series of panels. As a vertical border, it would prove an interesting innovation although interrupting the repetition. Inasmuch as the bird and tree are printed in half a dozen color schemes the range of choice is extensive. Cold gray and warm gray are both set forth, also gray and white, gray and old blue, and a modernistic version in blue, cerise and orchid. The latter is made more striking by the introduction of broad black and white stripes. One person, fascinated by the possibilities of this paper, suggested a series of rooms—preferably an apartment—where this design would be used throughout, beginning with the cool gray in the hall and ending with the gayest printing in the dining-room. Rugs and curtains were to run from mulberry through dull claret and old rose to old blue and mauve, all in solid colors, and the furniture, so the enthusiast declared,



DAN-ERSK  
FURNITURE:  
WINDSOR CHAIR OF  
GOTHIC FEELING  
AND TALL CUPBOARD  
OF SEVENTEENTH  
CENTURY MOTIF

Courtesy of Erskine-  
Danforth Corporation



*Courtesy of The Robert Graves Company*

AMERICAN WALL-PAPER IN SHADES OF GRAY, SHOWING AN ATTRACTIVE RENDERING OF BIRDS AND FLOWERS. WITH THE GRAY BIRD PAPER IS A NARROW BORDER WHICH MAY BE USED IN A VARIETY OF WAYS

would be painted to order for each room, gray, old blue, mauve, black, etc., with each color carried forward sufficiently into the room beyond to bind and knit the scheme together. If people and gowns could conform to the demands of the scheme perhaps such a radical treatment might be effective, but most of one's personal belongings would need to be kept in storage.

Stripes of all kinds, in two tones or two closely related colors, are much in evidence, also diamonds, blocks and various adaptations of the old-fashioned lattice and trellis motifs. Aside from the very decorative wall-papers a quieter note is observed in most of the fall furnishings. Whether this means a reaction from the bright colors with which we have been deluged for the past two years, or merely that at last our chemists are finding substitutes for the more subtle foreign dyes, is not divulged. All the reasons back of the prolonged popularity of "pure color" in every phase of house furnishing and every form of wearing apparel will perhaps never be known. Aside from the dye question and any War condition, the Futurist movement must be taken into consideration, which first plunged France and later America into a vortex of unmixed color.

An apartment planned for an October bride shows several lines of departure from the usual and the stereotyped. The dining-room is in pale yellow and gray, the painted floor being blocked or checked in those colors—charming to look at but hardly contributing to the gayety of painters. Woodwork and walls are gray and the furniture yellow—the latter

simply designed on cottage types. At the casement windows hang an American cretonne which is frankly copied from a well-known French design—yellow birds posed on green urns of fruit against a gray background barred off in narrow black and white lines. Gray and apple green are used largely in the rest of the apartment, with larkspur blue and deeper green in one bedroom and plum, Gobelin blue and silver in another. In the main rooms with the exception of the dining-room the doors and floors are apple green. A tiny sun-parlor and porch will be gray and pale orange in the winter and gray green with a little Chinese scarlet in the summer.

"Paint," says an old writer, "will go a long way and, like charity, covers a multitude of sins."

Possibly the paint brush needs a staying hand at times. Certainly an extreme is reached when woodwork of a hard and beautiful grain is buried beneath several coats of paint. There are houses where old oak has been painted and enameled to the Queen's taste when a wood of smoother surface and softer grain would have served quite as well, if not



WOOL CHALLI, IN POMEGRANATE PATTERN

better; and within the memory of many people—possibly not my readers—is the white-enameled furniture craze which even extended to four-post bedstead of old mahogany. To decry the value of paint would be folly—even from the comparatively limited standpoints of woodwork and furniture, but a plea might be made for a greater discrimination in the choice of wood.

Sometimes it is a great relief to turn from the interior where paint has been used lavishly, and often with great charm, to the room where the trim shows the natural tone of the wood. Such a background was noted recently where American gum wood of a grayish brown formed long, narrow panels against which furniture of "Satin Walnut" repeated the exact tone. The upholstery in faded greens, soft blues and leaf browns blended the color scheme in a delightful way. There was something very restful, serene and satisfying about this interior.